3-30-1973

SFA EYE

Vol. I, No. 2

March 30, 1973

People have complimented and criticised our last issue, Vol. I, No. 1. Most of the criticism was concerned with the fact that all the departments were not well represented. The paper publishes articles that the students submit, if NO ONE from a department submits anything then, of course, the department is not represented. Put all articles in the SFA EYE box which is located across from the front desk. Articles should be in by Thursday, April 5th. This is the DEADLINE.

If anyone would like to join the staff or just talk, the meetings are held on Tuesdays at 5:30 p.m. SHARP in the SFA EYE office which is now located in the loft above the mail room. Come on SILENT DEPARTMENTS, let's hear from you.

—Rance Haig, Ed.

JACK BURNHAM, WHEN I LISTENED TO THE VISITING ARTIST

I sat in on J. Burnham's lecture or the first half of it on Duchamp. I've got a low threshold for listening to what I think is guff so I left after squirming in my chair many minutes. Frankly, I think he's full of shit. His analysis was based upon mystical diagrams of Duchamp and symbols in Duchamp's art, cabalas symbolic interpretations which I felt were largely irrelevant to whatever Duchamp intended. I felt everything he said was so rhetorically muddy or used big words where small sufficed, that I felt alienated.

I decided to write this and I've written it in several ways. I'm not interested enough in going back to listen to him further so I'll transmit Larry Huston's (a photo student) opinion about Burnham.

Larry sat through the lecture and felt Burnham knows his subject, takes himself seriously, and feels like trying to communicate in order to enlighten. Even though I found Burnham boring, Larry says Burnham is aware of people's interest, and in the question and answer period Burnham was not being self indulgent. Larry said that someone asked him if what Burnham said held water, Burnham replied that what he said seemed to him more clearly to reveal what was going on in the work than other comments might have, from the audience.

At the end he got approval from the audience. Most people I know thought he was such an outrageous eccentric that he was interesting. Larry didn't feel like listening to him again but thought his trip was enough of an art work to justify, if you can imagine trying to justify art historicism.

—Correspondent Saylor

Q: What has an ASA rating of 36—24—36?

A: Princess Soya, i.e. Miss American Soybean Association.

Right of Privacy—Photographing someone in a sense is an invasion of their privacy and permission should be requested if possible before exposure. News pictures do enjoy a certain amount of privilege, but use for ads or financial gain by the photographer can be dangerous. With news photos one does not normally need releases, unless you place the subject in a compromising position. The law of defamation contains many pitfalls for the unwary. If in doubt of anything related to invasion of privacy, before publication consult a lawyer. Some photographers have really been screwed with lawsuits.

Releases—Releases for professional purposes are obligatory. Standard release forms are available at Brooks Camera. The wording is important, consult a lawyer to see if they cover your kind of situations.

Protection by Identification—To make sure nobody rips off your images, it is usually adequate to write or stamp on the back of the print such terms as "All rights Reserved" or "Reproduction in any form forbidden without consent of the photographer" etc. Credit lines to photographer and clients must always be stated on the photograph. Omitting them is bad! A stamp could read: Photograph by John Doe, Address, Title, Negative No., Date Taken, Credit to client. Any other questions on this matter consult "Camera and Lens" by Ansel Adams, Morgan & Morgan, Inc., or your lawyer.

The Women's Board of the Art Institute is sponsoring its first annual ART SWAP to be held at the Institute on May 31, June 1st and 2nd. Here's how it works: Anyone may bring art work to the Art Institute and enter it in the ART SWAP for the handling cost of $5 per piece. Prices are set by the exhibitor with a $25 minimum required for acceptance. If sold, 80% of the purchase price goes directly to you, the owner, and 20% (tax-deductible) to the Art Institute to support the school, gallery, and its many projects. Of course, you can always donate a larger percentage if you wish. The ART SWAP will accept paintings, ORIGINAL graphic art (etchings, lithographs, signed prints etc.), sculpture, ceramic sculpture, and tapestry. But remember ARTISTS CANNOT ENTER THEIR OWN WORK. The first night sale will be on Thursday, May 31st from 6 to 9 p.m. Exhibitors and members of the Art Institute will be admitted free. All others will have to pay $3 per person or $5 per couple. On Friday and Saturday, June 1st and 2nd from 12 to 8 p.m. the ART SWAP WILL BE OPEN FREE to the public. So if you would like to put some art work in, bring it to the Art Institute on **Tuesday, May 29, 10 a.m.—6 p.m.**

I drifted into photography like one drifts into prostitution. First, I did it to please myself; then I did it to please my friends; and eventually, I did it for the money.

—Philippe Halsman

Susy Shaw

SFAI WANTS YOU

Bob Kamen has been hired by S.F.A.I. to keep up the enrollment at the school by convincing students at other schools that S.F.A.I. is the place to be. The following is excerpted from an interview with Bob Kamen, recruiter, by Susan Shaw.

BK: I don't really quite know exactly what the purpose of this interview is.

SS: It's to get people acquainted with what the recruiter is, what he does, and how he feels about the school, because you are essentially representing us.

BK: It is sometimes very difficult to represent the position of students in the school when the students don't always make their position known to me. I've had a couple of people, very very few, who've come into the office, sat down and talked for a while about what they were doing. It's in that way that I best know what the students want.

SS: To what places do you go to recruit?

BK: Primarily to Junior colleges around the country since we don't take students directly from high school except in occasional instances and since you can't get in to recruit in four year colleges. The best places to go are the Junior colleges because the students come out after two years and they're looking for someplace to further their education.

SS: What was your orientation towards this school?

BK: Very little actually, I oriented myself primarily by going around to people and asking questions.

SS: Do you think that the lack of orientation might be a problem for entering students?

BK: I think it's a damn good idea that it's that way. It may make it a little more difficult on the student but at the same time it doesn't force any preconceived ideas as to what the place is about.

SS: What makes you want to sell the school?

BK: As to what makes me want to sell it, it's getting paid to sell it. That's the reason why I want to sell it.

SS: No, I mean beyond that.

BK: All right, what you're really asking is what there is about the school that makes it sell. Probably the primary thing is the unique position that the Institute has as an art school which has quite a bit different method of operation than any other art school has. Most of your traditional art schools start with the basic premise that in order to be able to express oneself as an artist they have to be taught step A, step B, step C, and step D, when they get all the way up to Z then they are thought to have sufficient vocabulary to begin to express themselves as artists. The theory around here seems to be that you can start right with step A, expressing yourself. As you go on in the expression process when you need more vocabulary, that's when you learn to develop the techniques as you need them, not to get the techniques in order to express but to express better. That probably is the primary selling point about this school. What else comes to mind is something to the effect that it's a relatively free place in terms of the relationship between the students and the faculty. When you go to some art schools and most colleges, nowadays you still find that the teacher is Mr. this and Mrs. this. They're still into wearing suits and ties to classes even in a lot of art schools. It sets up a very definite kind of authoritarian distance between the student and the faculty. As a result, what happens is the students learn only what they're told to learn. When you can relate to a faculty member as being an individual and as a human being, you're much more likely to be able to exchange ideas and information with him. That's a hell of a lot better way to pick brains than to just sit there and have information pounded into you.

SS: So the facilities here wouldn't necessarily be a selling point?

BK: No, no, it might be in terms of the Filmmaking department, maybe the Printmaking department, but not much else. In Photography the fact that we have a color lab is a big selling point and also the fact that Jack Fulton is pushing to enlarge it.

SS: Is the tremendous amount of freedom a selling point?

BK: It's not specifically freedom as much as it is a particular philosophy of allowing expression. If you want to use the term freedom then it is freedom with responsibility not freedom with liscense. Sometimes the two get confused.

SS: Is there anything else you would like to say?

BK: As long as you are putting an interview with me extend an invitation to any student and any faculty member who would like me to know their views and would like people on the outside to know their views.

SS: Thank you Bob Kamen.

ARE STUDENTS ARTISTS?

Why is it, when there is a good show of paintings by a student, the public relations department of SFAI announces publicity thru the Chronicle—only the shows in the Atholl/McBean gallery. Evenis' work displayed a great amount of maturity and skill. His work, for me personally, shows the meeting of the primitive and the sophistication of the N.Y.C. art scene—But he does not just imitate, he recreates an abstract idea into a realization—He puts art energy in a bland and different manner. This is not a review—just a comment on my dissatisfaction of our publicity to the public—the SFAI is an Art Institute, a place where people work and learn, to over shadow the college to the public is a misconception. I only wish in the future that the public be told of student work.

—Carol Baker

With the Third World so active and represented here at SFAI, what's with the Iceberg lettuce in the cafeteria?

—Steve Agetstein

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Rance Haig

CALENDAR

EMANUEL WALTER GALLERY—APRIL

March 23—April 29—S.F.A.I. Drawing Invitational—This exhibition presents a survey of drawings in all media by Bay Area artists. In past years the S.F.A.I. Drawing Invitational has attempted to present a wide veriety of works representative of all modes of expression significantly used by Artists. Director of Exhibitions has invited these artists to exhibit: Steven Arnold, Elmer Bi schoff, Diane Blell, Ralph Borge, Robert Crumb, Arnie Hendrickson, Phyllis Ideal, David Jones, Bruce McGaw, David McKenzie, Manuel Neri, George Nuebert, Gladys Nilsson, Jim Nutt, Sherry Petrini, Jim Pomeroy, Sam Tchakalian, Rod Titus, and S. Clay Wilson.

CANYON CINAMATHEQUE—MARCH

March 29—Jean Vigo's greatest and least shown —L'Atalante 1934, the mood film of all times. James Agel said, *"L'Atalante* is sensuously much richer and more beautiful than *Zero for Conduct* . . . and once in a while breaks into Vigo's half-mad, strangely majestic kind of poetry." Admission—$1.50 Students—$1.00

DIEGO RIVERA GALLERY

March 21—March 31—Constructions by Jacki Ochs. Ms. Ochs is exhibiting several constructions of wood, paper, newspaper, paper maiche and string.

April 1—April 22—"Ocean Sculptures" by Richard Berger. Three pieces of sculpture consisting of large mirrors set in steel frames will be accompanied by a series of photographs depicting the sculptures in their ocean settings. A reception for the artist will be held Sunday, April 1, from 7—9 pm.

April 23—Evening concert with William Jackson . . . Scholarship letters will be sent out the last week of April.

Summer Session . . . There will be three sessions:
June 4th—29th . . .(If you wish to take four classes the cost is reduced to $900 . . .ONLY DURING THIS SESSION . . .
July 2—27th . . . each class is $250.00
July 30th—August 24th . . . each class is $250.

There will be NO FILM CLASSES due to building in Film department. If students are taking classes elsewhere this is the formula for credit: 1 course at SFAI equals 4 units . . . one 3 quarter course equals 2 units, therefore, two 3 quarter courses equal 1 course . . .????? COMPRENDE? ? ? ?

FILM FESTIVAL

Student Showing the week of April 8th—in Auditorium, Public Showing: April 20th and 21st, and April 27th and 28th—admission $1.50.
April 22—Bake-off . . . Prizes will be awarded to the most creative works. WATCH FOR FURTHER INFO. . .

Wednesday April 4, 1973 there will be a demonstration of GumDichromate printing in the photo lab. Time: 3:30 p.m. Students from all departments are invited to attend. Bill Goldstick is giving the demonstration. Thursday April 5, 1973 Timo Pajunen will show his work in Studio 16 at 7:00 p.m. and lecture on Edward Muybridge.

Bill Scharf, an artist from New York, will be here as a visiting artist the first two weeks of April. He is bringing a long drawing—100 foot plus, that he refers to as a "drawing continuim." He will be giving an introductory lecture—talk— show in the auditorium Monday April 2 at 7:30 p.m.

Photographic Society of America is sponsoring a "Young Photographers Showcase" competition. Theme: "This Wondrous Land" open to all photographers under 25. Prizes $1,000 —$250. Deadline: July 12. For information and entry blanks write Margaret S. Hessberg, 720 Milton Rd., Rye N.Y. 10580.

The following seminars will be offered by the Photography Master's Program during the final six weeks of this semester.

3/28	Film Exposure (bring cameras and film)	Harry Bowers
4/4	Film Processing (bring film developer and film)	Steve Collins
4/11	Paper Printing (bring paper and negatives)	Ira Nowinski Terry Thompson
4/18	Presentation (mounting board etc.)	Lynn Sparks

These seminars will meet from 2—5 pm each Wednesday. They are open the entire student body, including those not yet involved with the medium. The seminars will be limited to the participation of up to 25 persons. People interested are asked to meet in the Photography Department's Lounge Area each Wednesday.

S.U.C. MINUTES

Jerry Sisco—graduate trustee—reported on Spring Show of student work. Phil Linhares —Director of Exhibitions. . . Says there is no system to show student works. But the show has happened by "accident" in the past. Phil suggested a meeting of all concerned: Dept. Chairmans, Fred Martin, and S.U.C. Kauzoo —Printmaking graduate student, said there will be serious opposition to jurors at Spring show. How does one Judge Art? The Spring Show will be in both galleries. Will Blosser moved that the motion of last week be reconsidered (the allocation of prize money—$300), but it was suspended until next week.

Marylou Hillsberg—governance committee—will meet next week and would like suggestions from council. Lisa Kirk noted "confidential" issues which the Finance committee used as the excuse for not wanting student representatives; would be misunderstood by S.U.C. They claim that the student has no knowledge of financial matters thus would get things mixed up . . . They also claim that there are certain issues which they don't want the student body to know about . . . Marylou said they could simply ask the student representative to leave the room when those "confidential" subjects were brought up. We all on S.U.C. feel it is very important for this committee to have student representatives. How can we learn about Financial matters, which concern us, if we are not allowed on this committee??? Ken Green—painting dept.—suggested that a Faculty representative also sit on this committee. Joan Frankle—sculpture dept.—stated that information flow was most important.

Phil Linhares, Peter Gutikin and other Artist committee members read a letter at the BY LAWS hearing—stating that they would like to keep the Gallery run as it has in the past. . . They claim that the Gallery is not part of the college and that students are not part of the Artist's committee'. . . Marylou cited this committee as a clique. Jerry Sisco has tried to get on the Artist committee, in order to have a voice in gallery shows. He also suggested S. U. C. review all shows before they were opened to the public as a system of checks and balances.

Newspaper: Rance Haig—editor in chief—reported on talks with Fred Martin. . . The remaining four issues should be supported by S. U. C., Fred said. Then when the paper got off the ground Fred would ask the College committee to raise S. U. C.'s funds from $1 to $2 per student. What about taking ads?? The editor said it would be in no business' interest to put ads in paper until the paper was a secure venture. This would take more time and money. Will Blosser moved that $270 be paid by S. U. C. for four issues. . . 1000 copies of S F A EYE and the two editors be given one humanities credit each. This was seconded and passed.

Hank Brock—photo dept.—was voted in as Treasurer of S.U.C. BY LAWS—meeting of committee set for 1:00 p.m. Thursday in the loft of the mail room . . . all interested are invited.

Bob Kaufman asked if S.U.C. would buy a new basketball net . . . so moved.

An investigation committee was set up to investigate Interdepartmental seminar program.

BY LAWS REVISION

By a vote of 12 to 4 the Board of Trustees amended the proposed Institute BY LAWS to allow student and faculty representatives on the Finance committee as ex-officio, non-voting members . . . The Board also voted to keep the Exhibitions committee within the Artist committee. They voted down a clause putting students, faculty, general trustees and Women's Board members on the Exhibitions committee as ex-officio members.

IN MEMORIAM

I have never maintained except possibly in my youth that Photography was a fine art. I always referred to it as the art of photography. That puts us in the same class as the art of the hairdresser, the art of the manicurist, and possibly the boot black. That's the way I like it.

—Edward Steichen

ON TEACHERS

The reply to ON TEACHERS disturbs me, in particular the tone of voice employed. R. Haig's letter seems to be a defense against G. Metz' ALLEGED intentions, (I cannot see that an offense(ive) has been offered), rather than a response to what Metz has actually said. This is, I believe, a dangerous stance, which prohibits communication and raises up unnecessary and very tangible barriers between us.

1. "I don't think Mr. Metz proved anything by taking Mr. Blosser's article apart piece by piece." Metz said he wrote "In the interest of dialog. . ." Why can we not accept in good faith that his intention was dialog, and not "proving something?" (Especially since we cannot KNOW otherwise.) To me, dealing with a thing piece by piece is in the interest of clarity.

2. ". . . and criticising it." "Criticise" here appears to connote demeaning or belittling. It appears to reflect an assumption that Metz does, in fact, sit in some seat of authoritarian judgement, despite his disclaimer. Metz defines 'critical' as ". . . to discern "what's happening" and then, in light of a clearly stated position of value, relate "what's happening" to that position of value." Must we react as though criticism means negative?

3. "I also think that Mr. Metz should have shown a little more respect towards Mr. Blosser by not referring to him as just "Blosser." This statement disturbs me more than almost any other in the letter. How can we assume that Metz meant disrespect by referring to W. Blosser as "Blosser"? There was no indication that Blosser was not Wendy, Wanda or even Wilhemena Blosser, (in which case Will could STILL be Miss, Mrs., or Ms). If Metz had referred to "Mr. Blosser" when in fact Blosser was a female, you can bet he would be in hot water. Based on the signature "W. Blosser," and a tradition among contemporary reviewers, just plain "Blosser" is an appropriate response UNLESS we are involved in a game of status, and UNLESS Metz also wants to play.

4. Has Metz thought of having a show in the Hallway Gallery? I don't know. He states that his first choice was the Rivera Gallery. He does not say whether he has or has not considered the hallway, or if so whether or why he has rejected that thought. Certainly we cannot project the question, answer it for him, ". . . if Mr. Metz feels he is above and beyond having a show in the hall. . ." and then stand in judgement of his intelligence based on our soliloguy! Perhaps he has too much work to hang in the hallway. (Perhaps he does not want prints stolen, as happened in a recent exhibit.)

5. Haig is within his province to disagree with Metz' statement "I am not my work; when I present my work I expect you to deal with the work, not me." I am intrigued with the idea, and its exploration. I do not know if I agree with Metz, but I am certain that communication comes to a complete halt when I reject an opinion as "totally false." I seriously doubt that there are any total trues or total falses. (Life would be a hell of a lot simpler for me if I could find even ONE total true or total false.) For me, infact, the idea that "I am not my work" is profoundly liberating. It offers me an objectivity I have found previously difficult to attain, and allows me to accept critical responses to my work, without emotional trauma.

I don't believe we are here at the Institute to decide, once and for all, who is RIGHT and who is WRONG. Who is BIG and who is LITTLE. Who is INTELLIGENT and who is STUPID. WHO IS IN AUTHORITY HERE, ANYWAY?

So far as I can tell, knowledge/insight/awareness never entered into anyone's head through a hole which had previously been bludgeoned there. Perhaps we should drop our guard long enough, at least, to see if Metz, or any other student/teacher, is really INTENDING to belt us one with his authority, lack of respect, or criticism.

—Donna-Lee Phillips

Why don't you people go and do something if you are so concerned about Blosser's argument instead of playing verbal games. You bunch of egotists.

—Adál Alberto
Maldonado Santiago Serrano Soto DeFuente Del Mar

KILLER ART

Several instances of Killer Art has occured at the Art Institute which was written off by authorities and victims as scattered unconnected accidents. In one case, in Studio 8 a stack of black bamboo poles attacked a student by falling on her head and nearly destroyed her art at the same time. Because the injury and damages were minor no further thought beyond telling some people as a funny story was given to the event. That same day back in February of '73, a pulley painting in the courtyard broke loose for no apparent reason. It folded into two 6 foot by 6 foot wings around a student crushing him to death before an audience of fifteen Instituters. Now, is there conspiracy in the air or is it purely coincidence?

Two days later, in March a structure of silver welded industrial drums which erected by a miracle, had stood for months suddenly without any warning, wavered, crashing against the old building, smashing windows. One barrel came loose and injured severely one administrator and a cluster broke the skull of another administrator open. She was D.O.A. at Kaiser Hospital.

Was it a conspiracy, a weird coincidence or was it an earthquake? Well, I'll give you a clue, it was definately not an earthquake. Are people making "Frankensteins" that have gone out of control? Legend tells us that the students at the Art Institute could **never** get together on **anything**, so that rules out conspiracy. If there are really little "Frankensteins" being created at the Institute and if they are going beserk, what is the fate of the Institution? Will the Art conquer 800 Chestnut Street? Will the school population be wiped out? Or will **all** Art be discontinued in order to save the Institution?

Read next publication for answers to these questions and more in the Continuing Saga of the Self-Destruction of the Art Institute.

—Virginia Slim

WHO IS JERRY MC MILLAN?

Slight by accident the other day I found out that Jerry McMillan was having a show at U. C. Santa Clara. Being a big fan of his ever since I heard a tape he made (the context of which will be available as soon as I get on this typewriter again) I rushed down to Santa Clara to view what new Paper Bags he had made, also his famous Creme Plated Photograph.

Walking into the lobby of this somewhat archaic type of museum/gallery I was confronted with only three paper bags in plastic boxes, preserved for all photographers to see. Turning to a friend I thought "what a wasted trip." So we decided to just walk around and look at the old clothes and jewelry from once living people. Wandering around and down the stairs we came across some very nice interesting paintings and drawings by a couple of female Artists (who's name I've since forgotten).

But alas, down stairs in a little corner room, there it was, a whole room full of Jerry McMillan. There were nine more of his Photographs inside Paper Bags and an array of other photo sculpture. My friend commented to me "he should have been a Sculptor." To quote from Mr. McMillan himself, "I work with Photography in a Sculptural way," and for sure he does! He has placed photographs inside of paper bags, has etched out photographs from sheets of copper. He has a very unique and enlightening set of five photo/cubes, he has painted a picture of a wall or door window and placed a photographic image of the outside in the windows place, and last, but not least he has four of his chrome plated photographs (I wonder how he does them). To me the far most interesting pieces were the photographs etched out of the copper.

Jerry McMillan once said that "in my way of looking at things, I'm beginning to question today whether or not photography is craft or art and how many photographers are craftsmen and not artists." It is of my opinion that Mr. McMillan is probably more of an Artist than alot of people give photographers credit to be.

Another quote from this tape is "the medium should be the result of your idea. The medium you choose should be the best way to convey your idea." In all but a few of his pieces this is very much in evidence. Mr. McMillan feels that photography has not gone through any movements or intellectual change (say like the art world with the Dada people or Impressionists etc.) a lot of technological advancement but no intellectual movement.

Hey—this is very much true. Maybe it's because of this (all the technological advancement) that photographers have not had the time to think about ideas and attitudes. Some photographers are taking the time to think, really think about ideas and images and their attitudes towards their medium and for sure this comes off in their work, but some are not and they are in the majority.

Article/Review by—Bill Goldstick 3/24/73